

WASHINGTON UNIVERSITY

SAINT LOUIS (5), MISSOURI

SCHOOL OF FINE ARTS

OFFICE OF THE
ASSISTANT DEAN

April 17, 1963.

Mr. Charles Allen,
Downtown Gallery,
32 East 51st St.,
New York 22, New York.

Dear Mr. Allen:

This letter is to confirm our request for Paul Burlin's painting entitled "Crystallization of Forces" which is to be sent here to the School of Fine Arts via air express. I understand it is to be insured for \$2,000.00. The painting will be on exhibit during the month of May in the City Art Museum of St. Louis and will be returned to the Downtown Gallery when the exhibition is over. Thank you for your cooperation.

Very truly yours,



Edward E. Boccia
Assistant Dean

EEB/EP

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF ILLINOIS
COLLEGE OF FINE AND APPLIED ARTS
URBANA, ILLINOIS

FOR INFORMATION OF Mrs. Halpert

April 15, 1953

Dear Mr. Shahn:

I want to tell you how delighted we are here at the University of Illinois to be able, at last, to acquire a painting by you for our permanent collection. As you know we have wanted each year you have exhibited to acquire a Shahn. The popularity of your "Second Allegory" convinces us that we have acquired a very fine Shahn and we want to thank you and Mrs. Halpert for making that possible.

This year's Festival of Contemporary Arts went off very well, with nearly 15,000 people visiting the gallery. It is always good to have you represented and we are particularly happy to have you in this year's strong show.

A voucher in payment for the picture is in the bill and will reach you through your agent in due time.

Very truly yours,

(Signed) Rexford Newcomb

RN:W

Dean

Mr. Ben Shahn
Roosevelt
New Jersey

cc Mrs. Edith Halpert
The Downtown Gallery
52 E. 51st Street
New York City, New York

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April 23, 1958.

Mr. Hyde Solomon,
119 Bank Street,
New York, 14, N. Y.

Dear Hyde:

Even though we have no plans for adding a artist to our list, I would be glad to see your recent work. I believe the last thing I saw of yours was at the Kootz Gallery.

Why don't you bring a group of paintings and drawings here any Friday afternoon between 2 and 5 oclock. I may not say anything at all, but perhaps I can get you some help.

Sincerely yours,

CA:1

MRS. LEONARD STRAUSS

830 WEST POLO DRIVE

CLAYTON 5, MISSOURI

April 14 [1953]

Dear Mrs. Halpert and Mr. Alan,

I thank you both for your pleasant notes after my New York visit, and for the kindness shown by you, Mr. Alan, when I visited the gallery.

I do think, however, that you are under a misapprehension about my decision not to change the Marin I have for any of the ones I saw. I have exactly the same feeling about the Marin I own as I did before I came to New York. It does not please me any more than it did. It is, in my opinion, a

PHILADELPHIA MUSEUM OF ART

TELEPHONE
POplar 3-0500



PARKWAY AT FAIRMOUNT AVENUE
PHILADELPHIA 30

April 16, 1953.

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

I am sorry to have delayed answering your letter of April 4th.

A Sheeler show would be a fine thing, and especially so in view of his coming 70th anniversary. The chances of having the Academy and the Museum collaborate, however, appear slim. The Academy is looking forward to a large show to celebrate its 150th anniversary. This is still confidential information and I don't know what form the show will take but it will be a major effort. Our own plans are pretty well set for the next two years and, besides, we have never gone into the field of one man shows to any great extent. The Carles show and the Leon Karp show were both memorial exhibitions and were held in each case because of the long association of these men with our institutions.

Would not the Whitney Museum be the ideal place?

With kindest regards,

Sincerely yours,

HENRI MARCEAU
Associate Director

Job

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CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS MICHIGAN

MAIJA GROTTELL
KERAMICS

THEO. LUDEROWSKI
DESIGN

WILLIAM McVEY
SCULPTURE

WALLACE MITCHELL
PAINTING

ZOLTAN SEPESHY
PAINTING

ROBERT SNYDER
ARCHITECTURE

MARIANNE STRENGELL
WEAVING

RICHARD THOMAS
METALSMITHING

April 16, 1953

Dear Robert:

The enclosed literature came to me from Mr. Bartlett H. Hayes, Jr., Director of the Addison Gallery of American Art, at Andover - one of the most important galleries of its kind in the country. It is self-explanatory.

While the photographs mentioned in this literature should be sent to us, since the deadline for these photographs reaching Andover has been set back considerably, I think it would be more practical - in the event that you intend to exhibit - to send them directly to Mr. Hayes at the Addison Gallery, who will make the choices.

This is an extremely worthwhile exhibition. I would urge you to send six or seven photographs if you have them to Mr. Hayes. I would also appreciate your dropping me a card about whether or not you intend to participate in this exhibition.

Most sincerely,

Zoltan Sepeshy
Zoltan Sepeshy

P.S. Needless to say your alma mater continues to be proud of the fine work you are doing and the success you are having. Please notify Mrs. Hadden of any new events that may in your estimation have significance which we should have on our records of pride. With best wishes.

Mr. Robert Knipschild
108 West 12 Street
New York 11, New York

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RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island



Museum of Art

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Mrs. Samuel Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I have discussed with several people who would be concerned the possibility of staging a memorial show for Niles Spencer. It is our considered opinion that we cannot undertake a full dress catalogue and that such is, in view of Kahlil's article, it may not be necessary. However, we should be happy during the month of November, 1953, to mount an exhibition between twenty and thirty canvases, these to be chosen by you to represent only the very best of Spencer's work. We, of course, would pay the insurance and transportation from New York, which I hope to be only one way in that you would be able to schedule a showing at Utica or Youngstown. I will write the staff at both of these places if you feel that you can lend us this material, or arrange for its loan from New York.

We will print a gallery leaflet which lists the pictures and their sources, together with a very brief reportory note, and I shall see that it is done suitably and with style.

With kind regards,

Faithfully yours,

John Maxon
DIRECTOR

bmd

20 April 1953

akron - Jan 12 - Feb 7

April 21, 1953.

Mr. Malcolm S. Young, Jr.,
Munson-Williams-Proctor Institute,
312-318 Genesee St.,
Utica, 4, New York.

Dear Mr. Young:

Shortly you should receive your painting, "The Sea",
by Rouben Tam, which you so generously lent for our
recent exhibition. When you have received the paint-
ing, we would appreciate it if you could sign and re-
turn the enclosed card.

May we, at this time, thank you for your ~~generous~~ loan.
Your painting was greatly admired and did much to add
to the success of Mr. Tam's exhibition.

Sincerely yours,

Carl

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April 12th, 1963.

Mr. Martin Rice,
205 McKnight Road,
Ladue, St. Louis County, Mo.

Dear Mr. Rice:

Since you and Mrs. Rice were at the gallery, we have been showing the work of an extremely young sculptor, Jack Squier, who has just come to New York after studying at the University of Indiana and having taught at Cornell. In spite of all this education, he is only twenty-five years old. I, personally, am very excited about his work. He seems to be one of the few contemporary sculptors who has been able to translate an ancient plastic tradition into twentieth century terms. Knowing your interest in small sculpture, I would like you to be one of the first to own a piece by Jack Squier. I am enclosing a photograph of four of his outstanding examples. On the reverse you will find information as to price and size of each. These pieces are all unique casts. He is an expert technician and has developed a medium which is actually an iron aggregate. They have a beautiful variety of surface and fascinating patina.

If you would like to see the original or any of the pieces in the photograph, you know we will be glad to send them to you for your approval.

Sincerely yours,

Franklin D. Jones
Franklin D. Jones
17497

GA:1

April 30th, 1958.

Mr. Bartlett H. Hayes, Jr., Director,
Addison Gallery of American Art,
Andover, Mass.

Dear Bart:

Robert Knipschild has just received a letter from
Zelton Sepeasy enclosing an invitation from you for the
forthcoming show of Art Schools, U.S.A.

If you can untangle this, I should like to ascertain
whether you plan to be in New York in the near future
to make a personal selection, or whether you want the
artist and/or his agent to attend to the matter.

Incidentally, another member of your Board has been here
and seemed to agree with Edward Root on Berke's "Whincom" with
"Columbus Towers" as a close second. Are we about
ready for a decision? My best regards,

Sincerely yours,

RCB:1

April 27, 1965

Mr. Carroll Hogan
Dallas Museum of Fine Arts
Dallas 19, Texas

Dear Carroll:

The prints for your forthcoming exhibition were sent by
express and no doubt will reach you in two or three days.
A consignment slip is enclosed.

Once again best wishes for a successful new exhibition
idea.

Sincerely yours

EGH:la

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established after a reasonable search whether an artist or
archaeologist is living, it can be assumed that the information
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April 17th, 1953.

Mr. John Rembert, Chairman,
Beloit College,
Beloit, Wisconsin.

Dear Mr. Rembert:

Since Ben Shahn plans his own lecture tour, I would
suggest that you communicate with him directly at
Hightstown, New Jersey.

Sincerely yours,

ECM:l

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purchaser is living, it can be assumed that the information
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Mrs. Edith J. Halpert

April 16 - 53

Dear Madame.

Your letter recd. in regard to
water color me sent to go, am sorry, but
cannot sell for less, these nice old items
are my scarce here now, in fact, nothing
good turning up now, and when they
do come up at sales, believe me they
bring plenty, as some found out in past.
If yr. feel price to high, just return same.
am sorry. Thank Jo.

Respt.
C. M. Heffner

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

ETCHINGS • PAINTINGS • WATER COLORS • FINE FRAMING • OIL PAINTINGS RESTORED



BORIS MIRSKI • ART GALLERY

166 NEWBURY STREET • BOSTON 16 • MASSACHUSETTS • PHONE COMMONWEALTH 6-5894

To receive announcements of David Aronson's show

Mr. Nathan Weeden
146 Central Park West
New York, N. Y.

sent 4/17/53

Dr. George Ornstein
888 Park Avenue
New York, N. Y.

on your mailing list

Mr. Phillip Kettelman
52 Wall Street
New York, N. Y.

Mr. S.H. Scheuer
115 Central Park West
New York, N.Y.

sent 4/17/53

ML

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1440 Bingle Rd.
Houston 24, Texas

April 25, 1953

Mr. Ralph M. Pearson
Design Workshop
288 Piermont Ave.
Nyack, N.Y.

Dear Mr. Pearson :

I am delighted over the good news of your book being published by next January. I know it has been a struggle and that you now feel it was not in vain.

I would like to be represented with a more recent painting in addition to the four thus far selected for reproduction as you propose.

The last group of photographs I sent represented my work through 1951. I regret that I am unable to personally fill your request for photos of paintings done in 1952 and 1953. Due to the high cost of photography I had none made the last two years.

All recent paintings are at the Downtown Gallery. It is possible that they have some prints available that would satisfy your request. I am writing Mrs. Halpert to request that she forward some photos to you for consideration. I am sure she will be glad to cooperate if possible.

Your earlier letter of February 25 was indeed appreciated. Your comments on my "Modern Painting - Ways & Means" exhibit at C.A.A. were most welcomed, and you made reference to some pertinent matters to which I agree. I do want to answer your letter at length when there is more time.

If I can give any help in your final preparation for the book please feel free to write.

Sincerely yours,

cc. Mrs. Edith Halpert

- 2 -

Before selling the old home
had some removed and
expected to use it. After
seeing your article etc.
wondered if you would
be interested in buying the
one I have.

I am enclosing a copy
of an old picture taken
many years ago - I do
not have the exact date.
The young child is Mother
and if she were living
would be about ~~eighty~~ eighty seven.
The family lived there long
before this picture was taken.

I would appreciate
hearing from you as to
whether or not you are

1 Park Avenue
Duckaboe, N. Y.
April 13, 1953

Mrs. J. Hutton Kebb
Shelburne Museum
Shelburne, Vermont

Dear Mrs. Kebb:

The article and pictures
in the March issue of
"House & Garden" showing
your wonderful collection at
Shelburne Museum is most
interesting.

The weather vane is
what interest me. It so
happens I have one like the
picture on page 123 (enclosing and
marking the one). It was
on my grandfather's barn
in Taunton, Massachusetts.

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April 21, 1953.

Mr. Nathaniel Saltonstall,
53 State Street,
Boston 2, Massachusetts.

Dear Nat:

Shortly you should receive your painting, "White Night", by Reuben Tan, which you so generously lent for our recent exhibition. When you have received the painting we would appreciate it if you would sign and return the enclosed card.

May we, at this time, thank you for your ~~generous~~ loan. Your painting was greatly admired and did much to add to the success of Mr. Tan's exhibition.

Sincerely yours,

Carl

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR
JOHN O'CUNNOE, JR.
ASSOCIATE DIRECTOR

April 13, 1953

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Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am sending you a photograph of an early work by Arthur Dove which has just been given us by Mr. G. David Thompson of this city. He has suggested my asking you to estimate its date. As I am not sufficiently acquainted with Dove's work to know the chronology of his style, I will be grateful to you if you will try to place it at least approximately in the proper year. We don't even know the title of the picture, but we are calling it OIL DRUMS. Mr. Thompson thinks it may be as early as 1910, but he is not at all sure.

With much appreciation,

Sincerely yours,

Gordon

Director

W:LD

April 24, 1955

Mrs. Harry Lynde Bradley
156 West Greenfield Avenue
Milwaukee 4, Wisconsin

Dear Mrs. Bradley:

Don't you think it would be a good idea to tempt Mr. Bradley by sending the O'Keeffe to Milwaukee so that he has an opportunity to study it in his own environment, since you like it so much. How about it?

It was so nice to see you even for a moment. I hope that some time in the near future you can devote a little time in the gallery.

My best regards.

Sincerely yours

RGHL

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April 20, 1959

Mr. Lester Markel
The New York Times
Times Building, Times Square
New York, N. Y.

Dear Mr. Markel:

I read with great interest the excellent article by Stuart Preston entitled "Portrait of the Artist as an American." However much I agree with the contents, I must express my strong opposition to the quotation at the end of the article credited to Sir Herbert Read.

I know that there are others who also consider easel paintings and free sculpture anachronistic, incongruous, and invalid in this "age of nuclear fission." This is utter nonsense!

Records of exhibition attendance and records of sales involving easel pictures and free sculpture prove conclusively that the contrary is true to a degree never before experienced. As an artists' agent for thirty-two years, I can offer concrete evidence that art has become "domestic" - that at no previous time in America have so many people of all types and of all economic brackets felt the need for original works of art in their immediate environment, in their homes, their offices, and in their overall interest. Even Madison Avenue has succumbed and uses art not only for advertising but in advertising: note the advertisements for furniture, rugs, or oysters; practically in every instance, there are pictures and sculptures in the background to demonstrate today's living. After all, there was no period in history when some form of danger did not face humanity and this is basically a change in form - referring to nuclear fission. Evidently the greater the danger, the greater the desire for "things of the spirit," if I may use this hackneyed phrase.

Thank you.

Sincerely yours,

EGH:pb

Copy to Mr. Stuart Preston

April 14th, 1963.

Mr. C. M. Heffner,
235 W. Greenwich St.,
Reading, Pa.

Dear Mr. Heffner:

While I like the little picture you sent me, the price seems entirely out of proportion. Since this was obviously removed from a child's copy book and is the work of someone exceedingly young, I think that the figure should be considerably reduced. Will you please let me know what you can do about it?

Sincerely yours,

ECB:1

April 25th, 1963.

Mr. Vernon L. Bobbitt, Director,
Department of Art,
Albion College,
Albion, Michigan.

Dear Mr. Bobbitt:

Since this is a guest exhibition, we do not have any material, other than a catalog, on David Aronson. May I suggest that you communicate directly with his representative, Mr. Boris Niski, 166 Newbury Street, Boston, 16, regarding the prints.

Ben Shahn does not work in the oil medium, concentrating entirely on tempera and watercolor.

Because his production is so small and the demand quite large, we never have in our possession five important examples simultaneously. For such a show it would be necessary to borrow a number of pictures from institutions and private collections.

We could, however, supply a fine group of drawings, and possibly two or three water colors. In the event that you arrange with him for a lecture, perhaps we could also include one important tempera.

Sincerely yours,

EGH:l

BROOKS MEMORIAL ART GALLERY

OVERTON PARK
MEMPHIS, TENN.

April 16, 1953

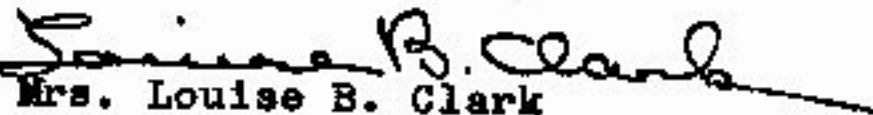
Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

PRINTS 1942-1952 is a magnificent exhibition
and it is attracting much interest in our part
of the country.

In the event of a gallery purchase will we be
allowed the usual discount? May I hear from
you by return post?

Sincerely yours,


Mrs. Louise B. Clark
Director

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April 24, 1955

Mrs. Avis Gardiner
Mill Road
Stamford, Connecticut

Dear Mrs. Gardiner:

I am enclosing my check for the two Shaker beds, deducting the credit as suggested. I shall arrange to pick up my material in the near future. As a matter of fact, this weather is so tempting that I should love to close the gallery and move right out to Newtown. I envy you folks who function out of town.

Sincerely yours

EGH:la

April 26, 1953.

Mr. Kenneth Franzheim,
2402 Crawford Street,
Houston, 4, Texas.

Dear Mr. Franzheim:

Within a few days I shall mail you a number of drawings as preliminary suggestions for the Second National Bank of Houston project.

In designing sculptural reliefs the sculptor can start with a literary theme and develop a design more or less allegorical. On the other hand, he can develop an appropriate design of his own creation and weave a story around it for the benefit of the client and the public. I have been spending some time in surveying the ideas and ideals of banking in order to familiarize myself with the project in its various ramifications, and to incorporate the basic elements.

Before I go into further research, it occurred to me that you might offer me some suggestions on the receipt of my drawings. I can say this to you because you are among the few architects who appreciate the esthetic problems involved and the esthetic results. I might interpose at this point that I was very happy about your statement that "first and foremost the result should be a great work of art".

As to the costs of a project of this kind, the expenses involved are largely in connection with work in foundries, plaster casting, shipping and man power. Thus, I shall make a break down for you. Before so doing, I want to call your attention to the schedule of prices set up by the National Sculpture Society. Based on an 80 sq. ft. sculpture in high relief listed in their schedule, the cost of furnishing the plaster model for bronze or aluminum casting is \$187.00 per sq. ft. This figure applies exclusively to the artist's fee and does not include the metal casting, shipping, etc. Applying this schedule of price per square foot, the Second National Bank of Houston sculpture reliefs would make a total of \$180,268.00 for the 964 sq. ft. involved for the artist alone. However, as you will note from the enclosed, I am cutting my fee considerably, but, of course, cannot influence the regulation charges at the foundry.

I am enclosing a detailed estimate for the three panels as illustrated in the drawings I am sending to you and incorporated on your blueprint. The dimensions, etc. will be found on the latter.

Sincerely yours,

WZal

OFFICE OF THE DIRECTOR

THE STATE UNIVERSITY OF IOWA
IOWA CITY, IOWA
SCHOOL OF FINE ARTS

April 27, 1953

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My dear Mrs. Halpert:

I need now the valuations for insurance purposes of the following paintings which you are providing us:

66	Rapt at Rappaport's -- Davis	5400.
97	Amazing Juggler -- Kuniyoshi	6000
94	Study for a Gangster's Funeral -- Levine	3500.
387	Green Marine With Boats -- Marin	4000.
44	Movement in Grey, Green, Red -- Marin	3500.
13	Labyrinth -- Shahn	3500.

As soon as I have these figures I shall have insurance arranged which will cover the paintings from the time they leave your studio until they return.

Sincerely yours,

Earl E. Harper

Director

EEH:m

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

April 20th, 1953.

Mr. Hyman Sretzoff,
Sretzoff Gallery,
66 Huntington Ave.,
Boston, 16, Mass.

Dear Mr. Sretzoff:

We are not familiar with the painting called "The Three
Graces" by Jack Levine. In any case it is not available
for sale. Except for a very few extremely large paintings,
our Levine stock is woefully small at this moment.

Sincerely yours,

CA:1

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AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

GEORGE D. CULLER, Director

April 17, 1953

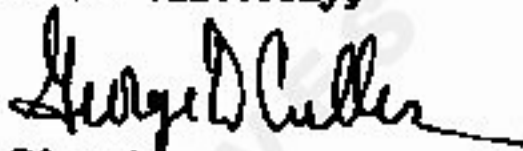
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
New York City, N. Y.

Dear Mrs. Halpert:

Enclosed is Macomber and Co's. check in the amount of \$1,250 in payment of your claim. Because the Institute's name appears with yours, it has been endorsed by Elmer Jackson, Treasurer of Akron Art Institute.

I am much relieved to know that this matter has finally been consummated.

Yours sincerely,


Director

enc.

THE BOARD OF TRUSTEES

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April 17th, 1963.

Mr. Richard F. Howard, Director,
Birmingham Museum of Art,
711 - 18th Street,
Birmingham, Alabama.

Dear Mr. Howard:

Unfortunately, just before Rudworth came to collect "Act of Legislature" by Jack Levine, it became unavailable for exhibition. I immediately got in touch with a private collector, who generously agreed to cooperate and lend one of Levine's most important and most recent paintings, "The Shamanist".

This painting was chosen for the critic's exhibition at the Wildenstein Gallery this year, and will really give Birmingham a chance to see Jack Levine at his very best.

I am sure the substitution will not inconvenience you, but will greatly enhance your exhibition.

Sincerely yours,

GA:1

Mrs. Joe W. Cadwell

905 South West Avenue, Sioux Falls, South Dakota

April 20, 1953

Aowatowan Gallery
New York City

Dear Sir:

I am attaching an illustration from March House & Garden showing partial view of Upper Eagle as well advertised as sold in your Gallery.

Will you please furnish me with information as to price, price list & so forth concerning this. I would also like your brochure if you have one available.

Thank you

Sincerely

Mrs. Joe W. Cadwell

April 24, 1983

Mr. Richard L. Mills
415 Temple Street
New Haven, Connecticut

Dear Mr. Mills:

The gallery's activities have been so hectic that I completely forgot to communicate with you, since our telephone conversation.

If the broom is still available, will you please ship it directly to the

Shelburne Museum
Shelburne
Vermont
Attention: Mrs. J. Watson Webb

Please bill her at that address. I believe the final price was \$85.

I am returning the photographs of the stone figure since Mrs. Webb finally decided she did not want to make this investment at the present time and I do not want to hold you up without complete assurance that the sale would be affected.

Sincerely yours

EGH:la

119 Bank St N.Y. 14
April 22 - [1953]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Charles -

I would like to show you some
of my recent work. If you are too
busy I can bring some to the
gallery -

May I hear from you soon

Best regards

Hyde Solomon

Hyde Solomon
119 Bank St.
N.Y. 14

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

had 1.6 x 1.6 in. 4 x 4 in.
in 1900. 1900. 1900.
1900. 1900. 1900.
1900. 1900. 1900.
1900. 1900. 1900.
1900. 1900. 1900.

6/10/1900. 1900. 1900.
1900. 1900. 1900.
1900. 1900. 1900.
1900. 1900. 1900.
1900. 1900. 1900.

April 14th, 1958.

Mr. J. Watson Webb, Jr.,
11740 Crescenda Street,
Los Angeles, California.

Dear Mr. Webb:

I read your fascinating letter with great interest. It could make a delightful article for Antiques magazine, or could be worked up into a short story for a more popular publication. Most people believe that a collection just happens, and do not appreciate all the elements that enter into it and the difficulty in not only observing an object of quality but in acquiring it.

The bird is indeed most interesting. It bears a close relationship to the carousel figures of the latter part of the 19th century when birds were added to the menagerie. It may have been conceived for that purpose originally, and subsequently placed on a base and cut for the drawer arrangement.

As a barbershop item it certainly is unique, and would be a sensation in the barbershop of the Ticonderoga if your mother would want to spare it from the general collection. In any event I think it is an excellent carving, and I am sure would be gratefully received in Shelbourne.

May I keep some of the photographs for use in the catalog? It would be wonderful to have original Webbs.

My best regards -

Sincerely yours,

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April 29th, 1953.

Mr. Ralph Norton,
253 Barcelona Road,
West Palm Beach, Florida.

Dear Mr. Norton:

Yes, the paintings that you saw at the Metropolitan were part of the Stieglitz Collection given by O'Keeffe to the Metropolitan. Thus, none of those pictures will be available.

However, we have recently removed from storage an additional group of Doves, and now have the complete collection in the gallery. The versatility of his work is such that it is very difficult to pick one painting as the "best". I believe that your Dove is an outstanding example in one category, and I am sending you photographs of three others which I consider top representatives of three different moods.

When you are next in town I hope you will take time to really look at the originals, or if you prefer I can send these to you for your consideration. We shall always be glad to consider an exchange of the picture you have, but I should hate to see you give it up. However, when you study the others I am sure you will make the right decision.

Sincerely yours,

EGH:l

Arch. Supp. \$1400
June 14 1937 1750.00
Arrangement 1944 1800.-
That Red One "
Worn 1935 1800

848 West Grant Street
Baton Rouge, Louisiana
April 29, 1953

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st
New York City

Dear Mrs. Halpert:

Thank you for your consideration in reference to looking at
my paintings.

I have instructed Berkely's to bring them to the Downtown
Gallery. Will you please notify me when you have seen them
so that I may advise Berkely's as to further disposition.

Sincerely,

Burny Myrick
Burny Myrick

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
concerns persons deceased 60 years after the date of sale.

April 24, 1958

Mr. Gordon B. Washburn, Director
Carnegie Institute
4400 Forbes Street
Pittsburgh 15, Pennsylvania

Dear Gordon:

After three of us guessed that the date of the Dove was early 1950, some one suggested the use of a magnifying glass, and we found that the painting has inscribed in the lower right hand corner - Dove 1950. Perhaps applying a glass to the painting directly will bring the facts more concretely, and the swiggle on the right may appear to be '51'.

I hope you don't mind our retaining the photograph for our records. We try to keep as complete a file as possible on each artist.

Sincerely yours

BHLc

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 24, 1955

Mr. Bury Myrick
648 West Grant Street
Baton Rouge, Louisiana

Dear Mr. Myrick:

Thank you for your letter.

Indeed I shall be very glad to look at the new pictures, but it seems unlikely that I can take the time to see them at Berkley's. Could you arrange with them to bring them here enroute to or from the MacDowell committee.

I am glad that the Guglielmi show was a success.

Sincerely yours

RGH:la

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 14th, 1955.

Mr. H. Harvard Anneson, Director,
Walker Art Center,
Minneapolis, Minn.

Dear Harvey:

Unaccustomed as I am to writing fan letters, I cannot
resist the temptation to do so at the moment.

Your editorial which appeared in the April first issue
of the Art Digest is a brilliant analysis of the exhibi-
tion situation, and I sincerely hope that it will have
some influence throughout the country at a time when the
exhibition problem has reached an impasse. The poor
public is dizzy and insecure, the dealers are harassed,
and the artists disgruntled.

May your example be followed. My best regards

Sincerely yours,

EGH:l

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

407 South Hope Street
Los Angeles 17, California
April 19, 1953

Dear Mrs Halpert:

Sometime after Christmas you wrote that often your artists turn out little "gems" which you thought we would like. These, I believe, you mentioned came unmatted and unframed. Perhaps one or two have come in since you wrote to us. If so we would be interested.

We've enjoyed our Preusser tremendously, and also our friends reactions to the pictures. Each one has a preference, but we like them all.

Incidentally we have a friend who born in Maine is an enthusiast of Marin's early Maine landscapes. Do you know where a print can be secured of one of Marin's prints so that we can tell our friend where one may be purchased?

We have followed with enthusiasm the success that Katzman has had, and we are so proud of his picture that we have. It has a definite lift.

Sincerely,

Martin L Weiss

Martin L Weiss

THE BUTLER ART INSTITUTE



Gallery · 524 Wick Avenue ·
YOUNGSTOWN · OHIO

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 13, 1953

Meigs

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Budworth's have just informed me that all invited paintings for our Mid-Year show must be ready for their pickup May 25 - 27. I trust that examples by the following artists will be available.

Yasuo Kuniyoshi - 1 Oil
Paul Burlin - 1 Oil

As you know we are restricting our invitational list this year only to artists who have served on past juries here.

Will you please let me know at your earliest convenience if the above are available so that we can complete our list.

Sincerely yours,

Jos. G. Butler
JOS. G. BUTLER,
Director

JGB:bj

April 17th, 1933.

Mr. Marvin P. Garner, Chairman,
Art Department,
State University Teachers College,
Potdam, New York.

Dear Mr. Garner:

Two or three of the paintings you selected originally have been sold and I am following your suggestion in making substitution. The final list is enclosed together with the selling price and the insurance valuation. We shall have the pictures ready for pick-up on Saturday, May 8th. I hope the show will be a great success.

For your information the Messers Fund is administered by the National Institute of Arts and Letters, 633 West 155th Street, New York, 32, New York. I would suggest that you communicate with Miss Felicia Gelfen, the Assistant Secretary of the organization, who will be in a better position to guide you regarding the method of obtaining gifts of paintings.

Sincerely yours,

FGH:1

For to publishing information regarding sales transactions, teachers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 14th, 1953.

Mr. Ralph Feldman,
105-38 64th Road,
Forest Hill, Long Island.

Dear Mr. Feldman:

In view of the fact that we have recently added nine artists to our list, we are not planning to accept any further artists for a period of about three years.

I would suggest that you communicate with one of the many New York galleries specializing in American art.

Sincerely yours,

EGF:l

BELOIT COLLEGE



BELOIT, WISCONSIN

DEPARTMENT OF ART

April 14, 1953

The Downtown Gallery
32 East 51 Street
New York City
New York

Dear Sir:

We would like to encourage Ben Shahn to come to this area in October, 1953, for a lecture at Beloit College, at the Art Association in Rockford, Illinois, and, if he would wish more lectures, I think perhaps the University of Illinois and others might be interested.

We would also like to arrange for a Ben Shahn exhibition for October which would be shown at Wright Art Hall, Beloit College, at Burpee Art Gallery, Rockford, and possibly elsewhere.

We would greatly appreciate your telling us how we might contact Mr. Shahn and the possibilities on a show for this area. Theme: Social Commentary in Painting.

I will hope to hear from you soon.

Sincerely,

A handwritten signature in cursive script that reads "John Rembert".

John Rembert
Chairman

JR:ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION

W. F. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=(Int'l) Letter Telegram

VLT=(Int'l) Victory Ltr.

(16)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA380 PD=SANANTONIO TEX 28 314P=

1953 APR 28 PM 5 10

DOWNTOWN GALLERY, ATTNR ALAN=

32 EAST 51 ST=

AS MOVING RESIDENCE PLEASE POSTPONE SHIPPING PICTURES

FOR A FEW DAYS WILL WRITE=

SYLVN LANG=

ON

SYLVN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 17, 1953

Mr. Joseph
Goldsmith Brothers
77 Nassau Street
New York 8, N. Y.

Dear Mr. Joseph:

Will you kindly send us the following:

46Y-10-1	Classifier (Black)	1	4.57
80Y-2169	Receiving Record		2.09
99Y-1870	Onion Skin Paper	5 Sheets	1.14
101Y-108		2 Doz. 3	1.55
107Y	Typewriter carbon (3 standard - 3 Noiseless)	6 boxes w	1.25
125Y-P147	Phone Index		1.95
	Elk Manila Second Sheets	3 3	.59

Thank you

April 13th, 1953.

Mr. John Dennen,
9 Hasibach,
Nakano-Ku,
Tokyo, Japan.

Dear John:

I was able to get up see Antoinette Kraushaar last week, but, unfortunately, there were no paintings by Heliker in the gallery. As Jack Heineman may have told you, he is an extremely unproductive artist and there is never a very large stock of his work available. All the paintings, except one which was already sold, were out on exhibition. Antoinette showed me prints of the photographs she sent you, and I felt that the one called "Viterbo" seemed most interesting. She told me this is a rather pale picture, but I do not think that would bother you. This painting is at present on exhibition at the University of Illinois, and should be back in New York toward the end of this month. If you are seriously interested in acquiring a Heliker, I will have Antoinette send the original to me here to look at, and I will write you again after I have seen it.

I was somewhat surprised to see Heliker's new work is more loosely painted and technically he seems to have returned to an earlier style - somewhat the kind of painting there must be in the Joe Jones you own. How he is going to develop it is hard to tell.

There is really nothing else to write you. The only news from New York is that it rains every day.

Best to you,

Sincerely yours,

CS:l

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 20th, 1953.

Mr. Edgar P. Richardson, Director,
Detroit Institute of Art,
5200 Woodward Ave.,
Detroit, 2, Michigan.

Dear Mr. Richardson:

Forgive me for being so slow about shipping the painting and sculpture to the museum. Every time I planned on a trip to the warehouse, I was detained, but finally achieved it and had Berkeley ship the two early American objects.

For your information Colten Photos, of 227 East 57th Street, New York, has both negatives. The one of Miss Tweedy is #870-4, and the other is #4522-16.

Miss Tweedy of Brooklyn was exhibited as follows:

The Downtown Gallery	March 1941
Santa Barbara Museum	April 1941
Bellesley College	February 1950
Harold Art Institute	January 1951

and was reproduced a number of times, as was included in the book called Pictorial Folk Art written by Alice Ford, on page 88. All these years we have listed this painting as "anonymous", but someone suggested that it might be the work of William Spencer. Not being a research character I have never bothered to follow through on that. The only actual information I have is that the painting was formerly in the collection of the Tweedy family, prominent in Brooklyn, and is the portrait of an ancestor in the family. Since I have the descriptive material on the rest of the work, I am adding the information for your records:

"Found in New Jersey, this is an unusually realistic version of a cow teatervane, modeled in the full round, with high sculptural quality. The body is made of two sheets of copper hammered in repousse and soldered together. The legs, adder and tail are made in the same manner and soldered to the body. The head, also in the full round, is a hollow cast of spelter, with applied sheet copper ears and horns. The entire figure is mounted on a horizontal base intersected by a vertical support, both made from drawn brass tubing."

If you will be good enough to send a receipt for these, I shall put it in my gift folder for a future tax reduction.

Sincerely yours,

April 16th, 1953.

Mr. Edward Gallagher, Jr.,
Hotel Plaza,
Nice, France.

Dear Mr. Gallagher:

I was delighted to hear from you.

It must be stimulating to see the homes of so many of the outstanding European artists, and it must be particularly pleasing to be out of New York weather which is raw, wet and disagreeable to an unprecedented degree. However, we in the gallery manage to keep warm and cheerful in the midst of so many exciting paintings, and also in the current atmosphere of enthusiasm for American art. I have waited a long, long time for this enthusiasm and respond to it with keen pleasure.

When are you planning to return to the U. S. A.? I do hope that you will spend a few days in New York en route to Baltimore and that we shall have the pleasure of seeing you. Meanwhile, my very best regards,

Sincerely yours,

EGH:1

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MRS. LEONARD STRAUSS 630 WEST POLO DRIVE CLAYTON 5, MISSOURI

better painting than the ones you showed me that day, but I do not feel that I saw the best. It was difficult for me to say this to Mr. Marin, Jr., and it seemed pointless to ask to see more of the kind of pictures you were showing me. I feel I would be less than sincere if I did not make my attitude clear on this point. I do not plan to come in again.

Sincerely yours,
Jenny N. Strauss

April 21, 1953.

Mr. Joseph H. Hirshhorn,
165 Broadway,
New York, N. Y.

Dear Joe:

A brief note to thank you for the loan of your painting,
"Northern Ocean" by Reuben Tom for his recent exhibition.

Your painting was greatly admired, and it was generally agreed that it is one of the outstanding examples he has produced in the last two years. It was a shame that you did not have time to stop in to see the exhibition.

I am looking forward to seeing you at the gallery after you come back from Regins, at which time we will take the swap on the Marin.

I did enjoy Lily's show. She has certainly made progress in the last few years. I am sure that you feel very proud of her.

Sincerely yours,

P.S.

Would you like to have your chauffeur call for the Tom painting, or should we ship it to Portchester with the other things we are holding for you?

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

RENE D'HARNONCOURT
DIRECTOR

16 April 1953

Dear Edith:

Many thanks for your letter of April 4th. I have been desperately busy for the last two weeks with our budget. We had a final hearing this Monday, and I was therefore unable to do anything on our various plans.

I am turning your letter over to Charles Keppel, Assistant Treasurer and Business Manager of the Museum, who is handling all these matters for us.

I had just one short, tentative conversation on the visual archives and clearing house, but will have to postpone doing any further work on that until my return from Europe on April 27th.

The fact that I have to go to Paris for a show at the Musée d'Art Moderne, made my schedule even tighter than usual, so I hope you won't blame me too much for the lack of action. As soon as I come back from Paris, I'll get in touch with you on both these matters.

With very best regards,

Faithfully yours,



René d'Harnoncourt

Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

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to sit on in her nursery. Now you know to have saved this old fowl from a fate worse than death (as that would have been) I think I should call myself St. Watoos, Patron Saint of all Fowls (wooden only) west of the Mississippi!

I fear my last letter to you is worth or attention no more fame/than a place in your files regarding Folk Art Of The Shelburne Museum. But thank you for the flattery and the compliment regardless. You did for me what I'm going to do to my "boird", -- make it feel important! Nice feeling!

Of course you may have the photographs, any or all of them, but don't be mislead that should I drop dead one day (and cut off my ear before I dp) that any or all of them will in time be worth what a Van Gogh original is today. But I'd love you to have "orginal Webbs".

Ma will be here Sunday. I shall show her the Crescenda Chanticleer, and I hope she likes him.-- Added thanksfor your nice letter, and best regards to you, -- very sincerely,

Watson Webb d.

the
mayo
hill
galleries

Wellfleet on Cape Cod, Massachusetts

Thomas A. Gaglione, President
W. Warner Long, Treasurer
Nathaniel Saltenshall, Director

April 24, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York.

Dear Edith:

I received a mild shock this morning when the wire arrived regarding the O'Keeffe damaged pictures. Naturally I had visions of three or four canvases being completely ruined. I was so relieved when Charles told me that the damage was to the glass and frames only.

I thought you might be interested in the enclosed letter, seeing you were such an integral part of our venture in Florida.

Sorry I did not have time to stop in New York on my way to Wellfleet last week, but I will be seeing you within a week or so. Will warn you ahead of time. There is much to talk about.

Let me take this opportunity to thank you for all your kindness and patience both with the new gallery and myself.

*Mrs. G. the much, much
dear show up*

Sincerely yours,

*Am raising hell about
compensation but paid you -
tag/c
encl*

Tom
Thomas A. Gaglione

*How can you afford to keep me?
Love -*

*Please return
enclosures.*

T.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.

LEVENTON & SCHLESINGER

Real Estate

401 BROADWAY
NEW YORK 13, N. Y.

April 14, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mr. Alan:

Thank you for your recent note.

I trust you will understand that Mrs. Leventon and I
lost interest in the painting because we no longer derive the feeling
of freshness and originality from the painting but the idea 'alteration
to fit the customer completed'.

I hope to see you soon. I'd like to come in before the
Tam showing closes.

Very sincerely yours,


Vladimir W. Leventon

VWL:MG

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
pertains to a deceased individual 60 years after the date of sale.

April 16, 1968.

Mr. Gordon Nashburn, Director,
Carnegie Institute,
4400 Forbes Street,
Pittsburgh, 13, Pa.

Dear Gordon:

Although I can make a pretty good guess in relation to the date of the Arthur Dove, I am waiting for positive information from Bill Dove, the artist's son. He is very familiar with his father's work and can be quite specific not only about the date but also about the locale.

Meanwhile, I want to congratulate you on the acquisition of such a fine example by one of our great American artists. My best regards -

Sincerely yours,

EGR:1

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DALZELL HATFIELD
FINE PAINTINGS
AMBASSADOR HOTEL
LOS ANGELES

April 22, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks so much for all the information you sent on Harnett and Peto ~~and~~ the paintings we have from you. I was in San Francisco last week, and for that reason did not have a chance to answer your last two letters until now. I have one of your paintings out in a client's home now and will let you know how this comes out as soon as possible.

We expect to open the exhibition about April 30 or May 1st, and it will be called "Then and Now." You are correct, even though we have borrowed several other Harnetts and Petos there would not be enough for a large exhibition, but it will make a beautiful exhibition in our small mahogany paneled room. In our other room we are then having an exhibition of Contemporary Americans -- hence the title "Then and Now." Will send you a catalogue as soon as it is ready.

Many thanks for your cooperation, and with all good wishes, I am,

Sincerely,



DHH:em

True to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

848 West Grant Street
Baton Rouge, Louisiana
April 21, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Three of my recent paintings will be in New York for a couple of weeks after April 25th. for a viewing by the Edward MacDowell committee on painting. I would appreciate very much your looking at them while they are there. They are in the care of the Berkely Express and Moving Company, 526 West Broadway. I have instructed Berkely Express to make the paintings available to you if you should care to see them.

I would like to take this opportunity to express my personal gratitude for your part in making Guglielmi's show possible in Baton Rouge. I thoroughly enjoyed the paintings and I know that many others did also.

Sincerely,

Burny Myrick
Burny Myrick

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April 24, 1953

Mrs. Joe W. Cadwall
905 South West Avenue
Sioux Falls, South Dakota

Dear Mr. Cadwall:

Thank you for your letter.

So that you may have a better idea of the Eagle, I am enclosing a photograph with all the data recorded.

This is one of the outstanding examples in the folk art category, particularly in relation to Eagles, which were more or less formalize and repetitious in design. The price is \$400.

Sincerely yours

BCHL



TEXAS CHRISTIAN UNIVERSITY
FORT WORTH, TEXAS

SCHOOL OF FINE ARTS
ART DEPARTMENT

April 21, 1953

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Director:

We are looking forward to receiving your exhibition scheduled to open here April 27.

According to the list you sent us, Nicolas C, by Ben Shahn, which was in last year's exhibition, is listed again this year.

With best wishes I am,

Very truly yours,

S. P. Ziegler
S.P. Ziegler
Head of Art Department

SPZ/mjh

April 24, 1953

Mr. D. S. Defenbacher, Director
Fort Worth Art Center
9th & Throckmorton
Fort Worth 2, Texas

Hi Cutler:

I am waiting for that kiss and doubt whether I can hold out until May.

Indeed we shall send you the print as an object lesson to future generations. Don't you have all-coverage insurance.

By the way, was a catalogue published of the Straus collection? If so, I should like to purchase one as I am eager to see what the show comprises. From what I have heard, from other collectors, it is quite an experience to see one's collection on museum walls away from the familiar background. It does give one a much better perspective and is more educational to the collector actually than to the public.

I look forward to see you in May. My best to Ann.

Sincerely yours

BZHLa

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The George W. and Harriet B.

DAVISON ART CENTER

WESLEYAN UNIVERSITY Middletown, Connecticut

April 25, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City,
New York

Dear Mrs. Halpert:

Yesterday when you introduced me to the young man in your Gallery to show me the John Marins, I did not catch his name, but from our conversation, I gathered that he might be John Marin's son. I mention this because if he is, I shouldn't want to refer to him as just "the agreeable young man who showed me the pictures".

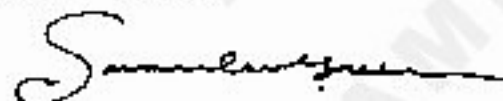
In any case, I would like very much to borrow the following three pictures by Marin:

Chocoma, no. 6 (Watercolor)
Pine Tree Morse's Mountain, Maine, 1932 (Water
Boat and Sea, 1936 (Watercolor) color)

I was also shown a boat with mountains in the background with a painted mat; I think I might like it to add a contrast to the exhibition.

I would like to pick these up in the college stationwagon on Tuesday, May 12, and return them in the same manner on June 2 or 3rd. We would arrange wall to wall insurance, and our gallery is fire-proof, air-conditioned, and dust-proof, as well as being well guarded.

Sincerely,



Samuel M. Green
Director

SMG/a


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MOUNT HOLYOKE COLLEGE
SOUTH HADLEY, MASSACHUSETTS

DEPARTMENT OF ART

April 24, 1953


The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

Am I correct in thinking that you handle Georgia O'Keeffe's work? If so, can you tell me how I can get in touch with her? Can she be reached at Aviqui, New Mexico or through you? I shall appreciate it if you will let me know of her present whereabouts because I am very anxious to get in touch with her on a very important matter.

Sincerely yours,

Marion Hayes
M.H.

Marian Hayes, Chairman

MH:hv

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CLARE OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

MA607

MAMA076 NL PD=AMES IOWA 30=

DOWN TOWN GALERIES=

=32 E. 51 ST NYK=

REQUEST WRITTEN PERMISSION TO REPRODUCE MARIN'S
"WOOLWORTH BUILDING" ON EDUCATIONAL T.V. PROGRAM
PRODUCED BY WOI T.V. IOWA STATE COLLEGE AMES IOWA IN
ASSOCIATION WITH FORD FOUNDATION FUND FOR ADULT
EDUCATION. IMMEDIATE REPLY URGENTLY REQUESTED=

MARJORIE ABRAMS PROGRAM CONTENT SPECIALIST

WOITV AMES IOWA=

Ans 5/1/53

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

April 16th, 1953.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John Hodge,
508 Fair Street,
Springfield, Ohio.

Dear Mr. Hodge:

Thank you for your letter.

As I mentioned in the article you saw in Life magazine, we added nine artists simultaneously to our list. For this reason we cannot consider any other artist for a period of at least three years.

I would suggest that you refer to the Art Digest and communicate with one of the many other galleries.

Sincerely yours

EGH:1

April 27, 1953

AIR MAIL

Berkley Express & Moving Co.
526 Broadway
New York 19, New York

Attention: Mrs. Earl Roosevelt

Gentlemen:

Thank you for your letter of April 24. The paintings were recreated today by Robertson Van and Storage Company here in Austin and sent to you by Railway Express prepaid and insured for \$550 on each crate (2 crates in shipment).

We do want you to redistribute the paintings for the Texas Fine Arts Association, and ask that you please bill the charges to P. O. Box 5023, Austin, Texas. Please advise when the paintings have been received and delivered to the proper galleries.

For your convenience, we are attaching a list of the paintings and the names and addresses of the various galleries to which they are to be returned.

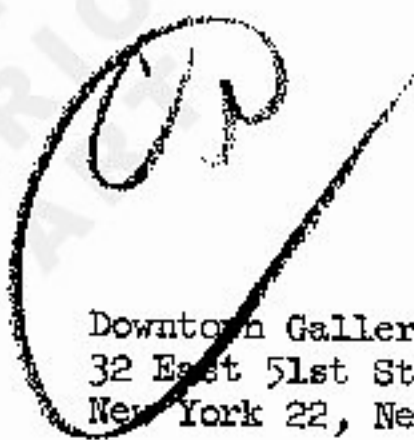
Yours very truly,

TEXAS FINE ARTS ASSOCIATION

J. M. Odom, Chairman
Contemporary Exhibit

JAMIE ODOM
AUSTIN, TEXAS

April 28, 1953


Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mrs. Edith Gregor Halpert, Director


Dear Mrs. Halpert:

We feel that the Texas Fine Art Festival which closed Sunday was a great success and I personally want to express my appreciation to you for the seven paintings you graciously allowed us to exhibit.

As you will note by the attached copy of letter to Berkeley Express & Moving Company, the paintings were picked up Monday by the Railway Express Agency and should be received by you within about a week.

I would appreciate it very much if you would acknowledge receipt of the paintings and assure me that they were received in good order.

Sincerely,


J. M. Odom

P. O. Box 774
Austin, Texas

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255 HARGELONA ROAD
 WEST PALM BEACH
 FLORIDA

4-23-53,

Dear Mrs. Halpert:

I think our Dove is a good picture, but I would like to have one as good as about half a dozen I saw a couple of years ago at the Metropolitan. I believe I heard they were given to the museum by Stieglitz. What I would like to get is a painting as good in quality as our large Demuth. Are there any in hiding? Hope this finds you well.

Yours sincerely,
 R. B. Norton

BROOKS MEMORIAL ART GALLERY

OVERTON PARK
MEMPHIS, TENN.

April 28, 1953

Mr. Charles Alan, Associate Director
Downtown Gallery
12 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

Over nine thousand visitors saw PRINTS 1942-1952,
and we hated to see the exhibition close.

I am glad to report that it was decided to keep
SILENT MUSIC by Ben Shahn, and if you will send
us a bill the Park Commission will send you a
check.

Just as we were packing the Marin, a letter came
from Mrs. John A. Pope, Chief, Traveling Exhibition
Service, Smithsonian Institution, saying her
advisory committee had requested her to circulate
PRINTS 1942-1952 if possible. Will you and your
associates lend the LOBSTER FISHERMAN by Marin and
another impression of SILENT MUSIC. If you are
interested please write directly to Mrs. Pope, and
I will hold the Marin until I know your pleasure.

If you wish additional copies of the print catalog
we will be glad to supply them.

Sincerely yours,

Louise B. Clark
Director

Bill for
Silent Music
less 10%

\$25.00

2.50

\$22.50

listing information regarding sales transactions,
are responsible for obtaining written permission
and purchaser involved. If it cannot be
after a reasonable search whether an artist or
living, it can be assumed that the information
ished 60 years after the date of sale.

April 17th, 1953.

Mrs. J. Watson Webb,
740 Park Avenue,
New York, N. Y.

Dear Electra:

I finally got a photograph of the Shaker bed which intrigued me so much. This is enclosed for your consideration.

Incidentally, in the future do you want us to send any of these rash suggestions to Mr. Seid? I don't want to chissel in on his territory.

Wait until you see what I found for you at the Antique show. I hope you will be as excited about it as I am. There is no hurry about it as I will just keep it tucked away for your consideration. I know how your schedule keeps you hopping, and I don't want to impose another visit unless you can make it without effort.

Sincerely yours,

ECH:l

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April 20th, 1943.

Mrs. Leonard Strauss,
620 West Polo Drive,
Clayton 5, Missouri.

Dear Mrs. Strauss:

Thank you for your very kind letter of April 14th.
I am rather at a loss as to what to answer you. Mr. Marin
and I believe that we showed you a large and outstanding
group of paintings by his father. There you had sent
over to the Dorset were among his most important work.

I am most sorry to hear that you do not plan to come into
the gallery again. It was a pleasure to see you, and I
do hope that you will pay us a visit during your next stay
in New York, if only to say Hello. Best regards,

Sincerely yours,

CA:1

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April 17th, 1968.

Mr. Richard Barriscalle,
166 Pearlall Road,
Mount Vernon, New York.

Dear Mr. Barriscalle:

We were embarrassed to find that you overpaid us \$10.00 for the two film drawings. Therefore, we have credited the \$10.00 toward this bill. When you pay it, be sure to deduct this amount - unless you want to put it toward a Levine drawing.

I was disappointed not to have seen you last Saturday to have shown you the drawings.

Sincerely yours,

CA:1

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The American Federation of Arts

1083 FIFTH AVENUE, NEW YORK 28, N. Y.

April 17, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Attached is the copy of the minute re your proposal included in the minutes of our Executive Committee meeting of April 7th.

With best personal regards.

Sincerely,

B.
Burton

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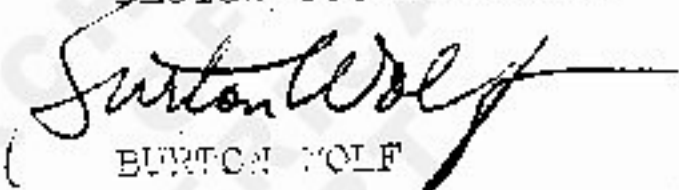
As you may have heard, the A.I.D. show was closed two days after it opened by a disastrous fire that completely destroyed one floor and partially another. Luckily, our exhibit suffered only slight smoke damage and we had the portrait immediately examined and expertly cleaned for smoke. The other items were not in the least damaged or injured and we are still most anxious to have your word on the sale of them.

We had pictures taken of the exhibit, which we feel sure will be of interest to you and which we will forward in a few days.

Looking forward to your early reply and with our most appreciative thanks for your continued cooperation, we are,

Most cordially,

DESIGN COORDINATION


BURTON WOLF

April 20th, 1953.

Mrs. Louise B. Clark, Director,
Brooke Memorial Art Gallery,
Overton Park,
Memphis, Tenn.

Dear Mrs. Clark:

We are glad to hear that your exhibition is attracting
so much interest.

I do not quite understand what you mean by "the usual
discount". If you mean 10%, which is what we generally
allow on institutional purchases, this is agreeable to us.

Sincerely yours,

CA:1

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- 3 -

interested.

Thanking you very much
and wishing you success
in your wonderful work.

Very truly yours
Zita E. Hurley

(Mrs. James E. Hurley)

April 28th, 1953.

Mr. Joseph T. Fraser, Jr., Director,
Pennsylvania Academy of The Fine Arts,
Philadelphia, 2, Pa.

Dear Mr. Fraser:

It was very good of you to answer my letter so promptly. I have since had a reply from the Philadelphia Museum indicating that the Sheeler show cannot be arranged in the near future.

As a matter of fact, it seems much more appropriate to have the show exclusively at the Pennsylvania Academy, particularly since Sheeler's output has been rather limited and his pictures are small in size. But most important is the fact that he was a student at the Academy.

I look forward to word from you.

Sincerely yours,

BGH:l

AIA

April 16th, 1955.

Mr. J. Colville Vance,
Box 351,
Northampton, Mass.

Dear Mr. Vance:

Thank you for sending the photograph. After studying it carefully, I cannot seem to associate it with any specific artist of the period. There were so many liars at the time who did not sign their paintings that it really doesn't matter too much.

This painting does not fit in with our type of American folk art, and I cannot very well suggest the current value. What ideas have you about price? Perhaps I can refer you to someone more likely to be interested if I have a figure.

Sincerely yours,

ECH:l

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April 14th, 1958.

Mr. W. B. Harper, Jr.,
1335 Locust Street,
Anderson, Indiana.

Dear Mr. Harper:

Thank you for your letter and the photographs.

Unfortunately, at this time we are not in a position to consider additional artists. A little over a year ago we increased our roster by nine artists simultaneously with the idea of establishing these men during the next three years before we consider anyone else.

Since there are so many galleries dealing in American art, I am sure that you will have no problem. The photographs are being returned to you.

Sincerely yours,

EGH:1

April 29th, 1955.

Consolidated Edison Company,
P. O. Box 158, Cooper Station,
New York, 5, New York.

Gentlemen:

When I received your bill for the period of January 29th to April 1st, I was quite astonished at the jump in the amount.

In referring to previous bills I find that the average is approximately \$30.00, ranging anywhere from \$19.00 to \$37.00, whereas the current bill is \$53.15. The rate per cubic foot as well as the consumption are higher.

Since no equipment change has taken place, I should very much like to have the meter checked or the benefit of some advice from one of your men.

Sincerely yours,

EGH:l

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April 16, 1953

Dear Charles,

Thanks for your card —
But you were surprised to
receive the pictures a day
sooner than promised! Boston
is turning over a new leaf.

I shall be in New York either
this coming Saturday afternoon
or Monday morning — I'm not
yet certain which.

The paintings which Boston
Truck is to deliver today are:
"Angels at the Cross," "Shepherd,"
and the three caseins.

I hope all goes well
with you Charles, and I look
forward to seeing you soon.

My best,
David

April 24, 1958

Mr. Carl Zigrosser, Curator of Prints
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pennsylvania

Dear Carl:

In the Brooks Memorial Art Gallery catalogue I notice that you had voted for the Shahn print, and it occurred to me that you might want to see the full set of his theorems and serigraphs. He has delivered a number of new prints which are really superb, both in black and white and in color.

We also have a number of woodcuts by Karl Zerbe and a large group of lithographs - some in color and some in black and white - by Ralston Crawford.

If you are not planning to be in town in the near future, we shall be glad to send a set to the museum so that you may become familiar with the newest material.

Sincerely yours

BGM:1

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April 14th, 1953.

Dr. I. J. Wilinsky,
198 San Gabriel Drive,
Rochester, 10, New York.

Dear Dr. Wilinsky:

Thank you for your note and the payment. I am so pleased that you decided to keep this important painting. In talking to Kuniyoshi yesterday, he mentioned that it has always been among his favorite examples and is glad that it has found a home where it is being enjoyed. Nothing gives us greater pleasure than receiving a letter expressing such enthusiasm.

A bill together with the receipt are enclosed.

I so enjoyed my talk with Mrs. Wilinsky and hope to see both of you in the near future.

Sincerely yours,

EGH:1

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April 15th, 1957.

Mr. David Aronson,
1070 Boylston St.,
Boston, 15, Mass.

Dear David:

Could you telephone me letting me know when you are coming to New York?

Edith would like to plan some entertainment for you, and we would like to find out whether you would prefer a small intimate dinner with the Levines and have a few people in after dinner, or whether you would prefer a cocktail party in the gallery with some potential customers you may know.

Sincerely yours,

CA:l

P.S. Please inform Boris of your decisions and tell him that he is automatically invited to whatever goes on, but if I wait until I hear from you it will be too late to let him know.

CA

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April 29th, 1953.

Mr. Rene d'Harnoncourt, Director,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Dear Rene:

Since our meeting I have been completing some house cleaning, and find that we have a large collection of photographs and cuts for which we have no further use at the gallery.

Following up the conversation regarding a central bureau for such material, I wonder whether you would like to have these cuts and photographs - all relating to contemporary modern art - sent to the museum. I am sure that there will be calls for many of these by museums and publications in the future, and since they represent a large investment I am hoping that you can store them for this purpose.

Sincerely yours,

EGH:l

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April 14, 1953

Mrs. Adelyn D. Breeskin
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland

Dear Adelyn:

The American Federation of Arts has recently been given a grant of funds to use for recognition and encouragement of critical writing about contemporary American art. We have decided this year to offer prizes amounting to about \$300 each to the best writing which has been done in the following three areas of art criticism during the year 1952:

1. Magazines or periodicals
2. Books and exhibition catalogs
3. Newspapers

A committee of scholars and collectors will review significant writing in all three fields and name three writers as recipients of the prizes. It is in reference to the award to be given for newspaper criticism on contemporary American art that I am writing you.

In order to have a fair sampling of the work of newspaper art critics throughout the country we are calling on a number of museum directors in key areas for their recommendations. Would you be good enough to suggest the critic or critics whose newspaper articles in Maryland, Delaware and the District of Columbia in 1952 could be called outstanding criticism of contemporary American art?

When we have received your recommendation along with those of several others from cities and regions all over the country we will be in a position to write the authors themselves to submit two or three examples of what they consider their best work to our jury.

We hope to have the judging done by the end of summer and be able to announce the three prize winners at the time of our annual convention this fall. Because of the amount of reading this project requires it would be of great help if you would let us know your choice at your earliest convenience.

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CLASS OF SERVICE
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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1901

SYMBOLS	
DL	Day Letter
NL	Night Letter
PM	Post-Meal Telegram
VI	Int'l Victory Ltr.

1953 APR 22 PM 5 32

(50) 25

The time shown in this time is in telegrams and cablegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

EN399 PD=FORT WORTH TEX 22 335P

=DOWNTOWN GALLERY=
=32 EAST 51 ST=

=WIRE RECEIVED YOU SELECT SHIPPER AS IN PAST PLEASE=
TCU ART DEPT S P ZIEGLER=

*Reply
collected
per 4/13/53*

10,000

23

Texas Christian University

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

April 17th, 1966.

Mr. Robert Bernstein,
975 Park Avenue,
New York, N. Y.

Dear Mr. Bernstein:

I finally managed to make a personal appearance at the warehouse and brought back with me a painting which I would very much like to show you. If this key piece pleases you I can readily assemble the companion material for your selection. Won't you drop in?

Sincerely yours,

EGH:1

FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL DEPARTMENT

April 20, 1953

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Dear Edith,

Just as I am taking off for vacation, I have found tucked away in an unused drawer, four photographs of one of your more entrancing exhibitions of American. I am chagrined that we have had them so long.

To say that I am sad to be returning to you the Kuniyoshi photographs is to put it mildly.

I still hope against hope that the project for Jake Lawrence will be revived. I must say it or any comparable step looks less and less likely as one reads the morning papers than

"Cry the Beloved Country"

I have been feeling pretty beat up ever since last autumn and count on coming back from vacation and a few weeks in the Florida sunshine and water a somewhat more vigorous and effective human being.

It may be too hot for soup by the time I come back but I hope you will still come to dinner, and before the month of May is out.

I will call you the instant I get back.

Sincerely,

Deborah Calkins

Deborah Calkins

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York City

April 20th, 1953.

Mrs. Avis Gardiner,
Mill Road,
Stamford, Connecticut.

Dear Mrs. Gardiner:

Thank you for sending the snapshots. I am retaining
the one of the Shaker bed.

What would you do on price if I took both beds rather
than one? My sister has a recollection that the figure
you originally quoted was in the neighborhood of \$79.00.
In your letter you have a quotation of \$100.00 each. Is
this correct?

I would want these without any of the trimmings, as I
would prefer to use a fabric more appropriate to my home
than the very handsome material Mr. MacDonald selected.

I am hoping to get up your way in the near future if and
when the weatherman is kinder to the working girl on
weekends. My best regards,

Sincerely yours,

EGH:l

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 15th, 1955.

Mr. Otto Wittmann, Jr., Associate Director,
The Toledo Museum of Art,
Toledo, 2, Ohio.

Dear Mr. Wittmann:

Of course, we will be glad to cooperate with you on your forthcoming exhibition. I am looking forward to seeing you at the gallery when you are in New York toward the end of this month. I would suggest that you telephone before coming, so that I can arrange to give you ample time to make your selection of paintings.

Sincerely yours,

CA:1

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The American Federation of Arts

1083 FIFTH AVENUE, NEW YORK 28, N. Y.

April 20, 1953

Dear Edith:

Attached is a copy of the letter we have sent to seventeen other museum directors in the U.S.. Pay no attention to the geographical location of this particular one in
relation to the others.

Best regards,

Burton

Burton Cummings

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

NAVAL AIR MATERIAL CENTER

NAVAL AIRCRAFT FACTORY
PHILADELPHIA 12, PA.

IN REPLY REFER TO:

26 April 1953

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

I am sorry that neither Mr. Root nor I really warmed up to either of the Stuart Davises which you were good enough to show us recently. However, we'll keep on trying and one of these days we'll click.

After leaving the Gallery I thought a number of times about the Peale in your office. It seems to me it is a picture which would make a good addition to our 19th-century American collection. At the time I did not examine it sufficiently, but am planning to come up to New York this coming Saturday and will stop in to see it again at that time. In the meantime if it is not already sold, I would appreciate your letting me have first chance at it. In talking with Mr. Root on the phone, I gather he thinks very well of it too, so that we can give you a definite answer on Saturday.

Looking forward to seeing you,

Sincerely,

Harrie K. Prior
Lt. Comdr., USNR

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April 16th, 1958.

Mr. Carleton Goff,
Providence Art Club,
11 Thomas Street,
Providence, 3, Rhode Island.

Dear Mr. Goff:

Thank you for your letter.

Shortly before your letter arrived we had correspondence with a museum in relation to a Miles Spencer memorial show. Thus, at the moment we are not in a position to make a specific commitment. May I write to you within the next two weeks? I well understand that you have to have the information considerably in advance for planning the winter/spring season of 1959, and shall try to be as prompt as possible.

Incidentally, can you give me some idea of the wall space and other details in relation to the Club? Unfortunately, I am not familiar with the organization and should like to have some data if it is available.

Sincerely yours,

BCH:l

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April 29th, 1953.

Mrs. Leo Simon,
983 Park Avenue,
New York, New York.

Dear Mrs. Simon:

After going through the collection of earlier paintings, I added two examples which I thought would be of interest to you. As a matter of fact, this group sums up Marin's work between the years of 1913 and 1918 when the oriental overtone was more apparent than it is at present. However, his "hand writing" was well established at that time, and it is interesting that his most recent work incorporates the calligraphic accent of 35 to 40 years ago.

We can discuss the framing situation when you decide which picture or pictures you want to retain.

Do come in when you are not so rushed.

Sincerely yours,

EGH:l

The George W. and Harriet B.

DAVISON ART CENTER

WESLEYAN UNIVERSITY Middletown, Connecticut

29 April 1933

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

For Wesleyan's new summer school (June 29 to August 15) we are showing examples of contemporary sculpture in the Art Center's garden and sculpture gallery. We should like, if possible, to include a piece by Zorach. (The garden has been landscaped for sculpture; but, although it is removed from the street and checked by college watchmen, it is not walled. We had a work by Henry Kreis there throughout last summer.)

Would it be possible to borrow from you a Zorach for either of these areas? We plan, of course, to cover insurance on works which are loaned. If you have something available we should like to pick it up in the college station wagon during the week of June 22; it could be returned to you or your agent immediately after August 15.

If you are able to assist us in this matter, I shall be happy to stop when I am in New York to discuss a particular selection.

Sincerely yours,

Hayden Scott

Hayden Scott
Instructor in Art
and Humanities

HS/d

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FOUNDED 1909

afa

Incorporated 1916 as a Non
Profit Educational Institution

The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 5th Avenue, New York 28, N. Y. Sacramento 2-2452

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Lawrence M. C. Smith

James Thrall Soby

Eloise Spaeth

Francis Henry Taylor

Emily Hall Tremaine

Hudson D. Walker

John Walker

Suzette M. Zurcher

April 24, 1953

Mr. Charles Allan
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allan:

In keeping with a policy established last year, the American Federation of Arts will circulate a selection from the 1953 Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings from the Whitney Museum of American Art, subject to the approval of the artist or the artist's agent.

Mr. Hermon More, Director of the Whitney Museum, has made the selection for the Federation. Since he felt that the work listed in the enclosure is of particular distinction, we wonder if you would allow it to be included in the traveling exhibition, which will remain on tour for one year. During that period the AFA will be responsible for all details and expenses of packing, shipping, insurance and, ultimately, dispersal.

Enclosed please find authorization forms. Would you be good enough to sign and return one copy to the undersigned at your earliest possible date.

May I assure you that your kind cooperation is very much appreciated.

Sincerely yours,



Thomas M. Messer
Assistant Director
in Charge of the
National Exhibition Service

ENC.

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April 24, 1953

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo 22, New York

Dear Edgar:

The three paintings you selected were picked up
and will probably be in your hands very shortly.

I forgot to mention during your visit that if any
individual wants to purchase one of the three
pictures, the prices will be changed as follows:

Kimigstein	\$500.
Levine	2200.
Marin	4000.

Naturally I expect the museum to acquire all three.
I am sure even Mr. Knox will fall for your selection.

And so, cherio

Sincerely yours

EGCL

April 29th, 1955.

Mrs. Ralph Norton,
255 Barcelona Road,
West Palm Beach, Florida.

Dear Mrs. Norton:

Thank you for sending me the drawing. I am really delighted with it. A check is enclosed.

When you are next in New York and have some time, I should love to show you part of my private collection to see how well the drawing will fit in the group which will eventually be given to a foundation, either for exhibition purposes or for gifts to small institutions.

I am glad that you like the O'Keeffe. It has always been one of my great favorites. Are you planning to keep it in your home, or will it go to the museum for hanging in the near future?

I look forward to seeing you.

Sincerely yours,

EGH:1

WHITNEY ATCHLEY + BURTON WOLF

Design Coordination

688 BUTTER ST.

SAN FRANCISCO 2

CALIFORNIA

GRAYSTONE 4-4174

24 April 1953

Miss Edith Halpert
THE DOWNTOWN GALLERY
38 East 57th Street
New York 22, New York

Dear Miss Halpert:

We are enclosing herewith two photographs from the recent A.I.D. exhibit as well as the pictures you were kind enough to send to us.

We would be most appreciative of any publicity you want to give them and will be happy to supply you with whatever information you might need in relation to the placing of them. We do want you to know that the colored casts of our exhibit are now in the hands of House & Garden too; we have not yet been advised what disposition they will make of them.

We do hope you approve of the room in which your lovely pieces were used and we may say that they aroused much interest and comment.

Most cordially,

DESIGN COORDINATION

Burton Wolf
BURTON WOLF

tion to publishing information regarding sales transactions. Reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS



Mrs Edith Halpert
Downtown Gallery
32 E 51
NYC 22

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

April 23, 1953

Dear Edith:

In answer to your question about "Art Schools U.S.A., 1953," the purpose of the show this year is to examine the effect of the American art school on the growth and development of the students who go on and must rely on their own initiative. I presume that Mr. Sepesky sent you a copy of the regulations, but in case he didn't I am enclosing one. I am not at all concerned with how the selections are made. In the normal course of events, I would think the artist could do it, but if he wishes to seek the advice of the school or an agent, that's perfectly all right. The only point at which I enter is to select from all the photographs that are sent to me. As you will note, each institution will be represented by at least one candidate. How many more will depend on the amount of space that I have and on my evaluation. Accordingly, I do not wish to make the selection from which I will have to judge him in relation to the others. As you will note, I would like to have photographs of the work, snapshots will do, here by May 15th. Are we untangled?

As to the Zerbies, Edward Root told me in conversation that he preferred "Columbus Castles," but that he liked earlier work even better. So be it. I am not going to bounce around beyond the question of the two or three that you have shown our committee. Another member, Abbot Goodhue, reports that "Chinatown" is his preference. The more I think of it, the more I am inclined to recommend "Columbus Castles" because of its greater usefulness, I believe, for our teaching. The one other member of the committee that I have asked to look at these pictures is Charles Sawyer who will be in the mid-West all this coming week. I saw him yesterday in Cambridge and asked him to stop in as soon as he could.

This is all to say that I realize it will be of

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April 25, 1955.

To Mr. Kenneth Fransheim
Submitted by William Zorach

Estimated costs for three relief panels for the Second National Bank of Houston,
Texas, comprising: 1 panel 676 sq. ft.
1 panel 144 sq. ft.
1 panel 144 sq. ft.
based on one foot relief projection
executed in bronze or aluminum

Sculptor's fee
including

\$75,000.

Drawings
Supervising metal casting
Supervising installation on building

3 small scale models)
1/4 size models (enlarging and plaster
full size models) casting

18,160.

Assistants)
Models)
Insurance Premiums)
Bonding)
Carting) 5,000.
Travel)
Incidental expenses)

Total finished plaster
models \$98,160.

Foundry Charges

Metal casting - bronze or aluminum

Large panel 676 Sq. Ft
Small panel 144 sq. ft.
Small panel 144 sq. ft.
964 sq. ft. at \$65.00

62,660.

\$160,820.

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

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DL - Day Letter

NL - Night Letter

T - Telegram

WLT - Int'l Victory Ltr.

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NA012 39 NL COLLECT VIA ZG= WASHINGTON DC APR 26=

CHARLES ALAN, DOWN TOWN GALLERY=

32 EAST 51 ST=

E64 ?

WILMINGTON SOCIETY OF FINE ARTS WILMINGTON DELAWARE
WISHES REUBEN TAM PAINTING MOON AND WAVE ACTION
SHIPPED FOR CONSIDERATION FOR PURCHASE BY ACCESSIONS
COMMITTEE WOULD YOU PERMIT AND BEAR EXPENSE OF CRATING
AND SHIPPING AFTER BIENNIAL CLOSES WIRE PREPAID=
THE CORCORAN GALLERY OF ART=

*Herman Williams OK } Tam
after Biennial*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

April 13, 1953

Mrs. Edith Gregor Halpert
The Downtown Gallery
35 East 51st Street
New York City, N. Y.


Dear Mrs. Halpert:

We are now making some advance, preliminary plans for exhibitions in our gallery next season and our Art Committee is hopeful that we can arrange a Niles Spencer Memorial Show. I wrote Mrs. Spencer the other day about this possibility and she informs me that she thinks the idea is excellent and refers me to you to see if a Providence Art Club exhibition will tie in with your plans. Mrs. Spencer has kindly offered to lend any Spencer paintings in her possession for the exhibit and we're hopeful we can make definite plans for an exhibition next Fall or during the Winter-Spring season of 1954.

If this Memorial Show sounds interesting to you, will you please let me know what expenses, if any, will be incurred on our part and what date would be preferable from your standpoint. We will also be interested to know approximately how many paintings may be available for exhibition.

Carleton Goff:cmf

Cordially yours,


Chairman,
Art Committee

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DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

April 30, 1953

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert,

Many thanks for the wonderful list of entries...
am looking forward to seeing them as soon as they
are unpacked. From all evidences this is going
to be great...about 1300 prints submitted.

In sending in the entry cards the fee of \$2.00
was over looked. Although this is just a token
it keeps everything legal. Will report fully on
the show later.

Best wishes

A handwritten signature in dark ink, appearing to read 'Carroll E. Hogan', is written over the typed name.

Carroll E. Hogan
Curator of Prints

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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68 Eastern Point Road, East Gloucester, Mass. 30 April 1953

Mrs. Edith Halpert
The Downtown Gallery
30 East 51st Street
New York City

Dear Mrs. Halpert:

I know that art is long & publishers are even longer, but think it might be well, if my MSS is still under consideration, to tell your friend that we shall be here only a little over two weeks more.

In case he is interested in the MSS and might wish, for any reason, to confer in person, that would have to be done before we leave for Maine. After that, of course the mail can still serve.

Faithfully yours,

Robert F. Seligman

W
F.V. file

April 16th, 1968.

Mr. Boris Mirski,
166 Newbury Street,
Boston, Mass.

Dear Boris:

Lawrence and I spent all of yesterday going over the folk art material, and I am now making up a tentative list for you. However the mechanics will be rather involved as it seems foolish to bring them to the gallery where we have no space whatever. We decided it would be better to have the pick up at the warehouse which is open only from 1 p.m. to 4 p.m. Monday through Friday. The items we have here would, naturally, have to be picked up at this address.

A second difficulty arises in relation to transportation by car. It seems quite important to include some of the larger wood carvings in the way of a cigar store Indian, a circus figure, etc., as well as some of the weathervanes with their standards, which take up a hell of a lot of room. I don't know how many sculptures you would like in the show. The paintings will be a lesser problem, as they can be stacked by size in a station wagon, with the small ones in a car.

Let me know when you can arrange to make the two pick-ups, and what your ideas are regarding the sculpture. Perhaps enlarged photographs of some of the later would suffice.

We are assembling the cuts, but those, too, can be picked up at the same time while the photographs will be sent you within the next few days, under separate cover.

Sincerely yours,

EGH:l

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED



BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

April 16, 1953

Dear Edith,

Here are the prices as David Aronson and myself have determined. If you think they are too low you can raise them! As to commissions, I shall be perfectly happy with 10%.

I just talked to David about the party - he expects to be in New York on Monday - and I quote him, "It isn't necessary to have a party on my account unless Edith wants to have a party for some of her friends." The Cowans will not be able to make this time. I know that Steve Stone will try to see David's things on Monday if possible. (Here's another \$100.00 on the Stone's, "Hooded Figure.")

I have just talked to Mrs. Robert Robinson of Gloucester, a trustee of the Gloucester Historical Society. She is greatly interested in American Folk Art, especially of the Gloucester area.

As I already told you, the Williamsburg catalogue is out of stock and if it is at all possible to borrow yours for a short time I shall be very grateful.

The enclosed four names, if not already on your mailing list, should receive announcements of David's show. They all own Aronsons. Could you spare a few catalogues - I would like to send some to Aronson owners around here. The catalogue is superb!

As always,

Boris

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April 13, 1953

The Downtown Gallery
32 East 51 Street
New York 22, New York

Re: Account No. 42,098

Gentlemen:

We have received withdrawal order for returned unpaid check item of \$100 which was charged against the above account on April 8.

The withdrawal order, however, requires two signatures and we return it enclosed for the required signature. When this has been obtained, if you will please return this form to us with the bank book, we shall make the necessary entry therein and send the book to you with the unpaid check item.

Very truly yours,

W. D. Clement
Assistant Vice President

UNIVERSITY OF ARKANSAS

DIVISION OF FINE AND APPLIED ARTS
COLLEGE OF ARTS AND SCIENCES
FAYETTEVILLE

DEPARTMENT OF ART

April 21, 1953

Dear Edith:

Thanks much for the check on Pop and Popsicles. It was most welcome.

We will be back in Woodstock by May 28th and after that weekend, we will come in to the City. Needless to say, we are anxious to see all of you and I'm anxious for you to see my new paintings. I think it is the best I've done. And I've done a lot of work here--5 oils, 4 gouaches, 7 large drawings (one 8 feet long) besides a number of smaller drawings and water colors. I have a lot of material all prepared for additional oils which I will do in Woodstock. Our stay here has been very fruitful and continues to be so.

I am teaching two afternoons a week at the Art Students League in Woodstock this summer. The money will be welcome and the time consumed is negligible.

Our show is on now at the Phalbrook in Tulsa and there have been good reports. As to the mural here, it is still pending but nothing definite as yet.

We have heard officially that the Life color spread is definitely in and will come out late in May. What is in and how much, we don't know at the moment.

Norma too sends love with mine.

cc to Charles Alan



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Historical Items for Collectors and Museums

American
Antiques

Prints &
Paintings

The Long Ridge Antique Shop

Long Ridge Road
Stamford, Connecticut
Stamford 2-1198

Owned by
Avis & Rockwell Gardner

Managed by
Lois & Andrew Hunter

4/22/53

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert -

We have consistently quoted \$100 each
on the Shaker beds but of course if you
take them both we will make the price
\$175 and then you have the \$20 credit
on the Shaker bonnet which would apply.

We plan to be at home this coming Sunday
and do hope you will be coming to your
country place as Connecticut is looking
lovelier every day.

Picked up a sweet dainty Prior-like little
blonde girl at the opening of the Greenwich,
Connecticut show yesterday - that was all
of any interest there, so far as I could see.

Yours sincerely,

Avis Gardner

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The Downtown Gallery
32 East 51 Street
New York 22, New York

Sweetie:

I'll come and kiss you, but I'll be damned if I'll get that cozy with Charles.

I still want the print, by the way. I had some new help at the office and the girl failed to list it on our floater policy. She also failed to insure it when mailing it. So we buy the damned thing. As far as I know, this is the first time in my history that such a thing has occurred. I'm going to frame it as a lesson to all future employees, including myself.

The Straus collection looks wonderful. Bob and Carol were both extremely well pleased with the way it was presented, with the catalog, and with the round of parties incident to the opening. Bob especially was delighted. It gave him a completely new look at his possessions. I am expecting him back any day for a second look.

I don't know when I will get to New York. The bids on the building are due in this coming Thursday and we are supposed to break ground within two weeks. I am going to try to make it early in May. Hope I'll see you then.

DSD/djb

My love as always,



4-18-53

President
R. F. Windfohr

Director
D. S. Dejenbacher

April 17th, 1968.

Mr. Barton Wolf,
698 Sutter Street,
San Francisco, 2, Cal.

Dear Mr. Wolf:

I received your letter this morning and was very much surprised to read that you received no correspondence from us. In my follow-up file I find two letters, dated February 24th and April 2nd. Both are correctly addressed and for the attention of Mr. Atchley. Will you please check with him?

However, in order to expedite matters I am enclosing a copy of the letter bearing on the oranges, and also calling your attention again to the fact that the prices listed represented net figures. I hope that this copy will supply the information and also give you the basis for an insurance claim.

If you cannot effect a sale promptly, may I suggest that you return the objects to us so we have continuous bill for this material. I shall be grateful for the photograph you mentioned and for publicity comments on the exhibition.

Sincerely yours,

EGH:l

Copy of 2/24/53 letter enclosed

April 16, 1953.

Mrs. Lorraine Quintal,
1719 Sherman St.,
Alameda, California.

Dear Mrs. Quintal:

I must write apologetically that through an oversight in our shipping room your painting, though packed and ready to be returned to you, was not shipped until last Monday. It is on its way to you now via Railway Express. Please forgive us for the delay.

Sincerely yours,

CP:1

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THE BUTLER ART INSTITUTE



Gallery • • • 524 Wick Avenue
YOUNGSTOWN • OHIO

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April 20, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

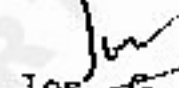
Dear Edith:

I have been away for ten days and return^{ed} to find your letter of April 4. I could not reach Emily Genauer by telephone before I left New York, so I wrote her a letter, a copy of which is enclosed. So far we have had no reply. I sent a similar letter to Harold Dwyer of the Harold Tribune.

We are getting a very good response to our Mid-Year Show notices in the various art magazines. We are all hoping that it will work out.

Thank you for your help.

Very truly yours,


Jos. G. Butler,
Director

JgB:bj
Incl. 1

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SWETZOFF


GALLERY

April 14, 1953

Dear Mrs Halpert:

I have a client interested in a small painting
I believe called the Three Graces by Jack Levine.
I wonder if it is still available and whether I
could have prices, photos, discount.

Yours sincerely,


Hyman Swetzoff

April 14th, 1953.

Mr. Lawrence A. Fleischman,
19480 Burlington Drive,
Detroit, 3, Michigan.

Dear Larry:

Thank you for your check.

The Kuniyoshi arrived, and we are very pleased to have it.
The credit slip was mailed to you promptly.

When you are next in town we can go over the Kuniyoshi situation to see whether you respond to one of his more important examples in keeping with your idea of having only the cream. As I told you, he is no longer producing and we shall not have any new Kuniyoshis - sad to say. His illness is a great tragedy.

When are you and Barbara coming to New York? I miss you, and look forward to a visit in the near future.

Sincerely yours,

EGH:l

WHITNEY ATCHLEY + BURTON WOLF

Design Coordination

688 BUTTER ST.

SAN FRANCISCO 2

CALIFORNIA

GRAYSTONE 4-4174

14 April 1953

Miss Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We have been most reticent about writing, but we hasten to inform you that our previous letter of February 17th itemized all damages that were apparent to us upon having the pieces unpacked, the most pronounced being a break across the feet and legs of the eagle and a missing comb from the fighting cock weather-vane. At the time of our before mentioned letter, we requested that action you wanted instituted and what damage was suffered in route as against the state of the items when they left you. We never received an answer to that letter and assumed that all the things mentioned were apparent to you before you shipped.

We would be most happy to know your reaction to that letter so that whatever appropriate action needed might be taken. As a matter of fact, we have had to have the insurance policy covering all the items extended for a few more months, so we do not want to hesitate to take immediate action. As we previously told you, we had the crates received by a fine moving and storage firm so that they could expertly unpack them for us and we were there when they were unpacked and the comb from the cock weather-vane was no where in the packing.

All the pieces were most admired and we have had many requests for the sale of them but we have never heard from you what terms you wanted to base a sale on. Do we have to mark up the prices you quoted to us or do we get a percentage of that price from you if they are sold? We are most anxious to receive an answer to this query.

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11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

April 16th 1953

Dear Mrs. Halpert:

Thank you so much for your kind letter of the 14th. It was good of you to answer me so promptly, and I'm glad that you liked (from the pictures) the chicken. He (or she -- I'm not too good on determining the sex on antique carvings) really has a lot of charm, and the colors of the old paint are very attractive. I hope Ma will like him, and if she does I'll ship him off via "Ship Santa Fe All The Way", and maybe she'll find a good spot for him. If she's not as maaaaad about him as I am I'll keep him here for awhile and admire him, which will do much for his ego and mine too, --- as I love to think of myself of having found the gem of gems in Folk Art right in the heart of Beverly Hills! Mr. Lackman has told me since I wrote you that Betty Hutton wanted him for her (monster) daughter

BIRMINGHAM MUSEUM OF ART

711 Nineteenth Street, North
BIRMINGHAM 3, ALABAMA

CHARLES W. FERTLAND, CHAIRMAN
RICHARD F. HOWARD, DIRECTOR

April 20, 1953

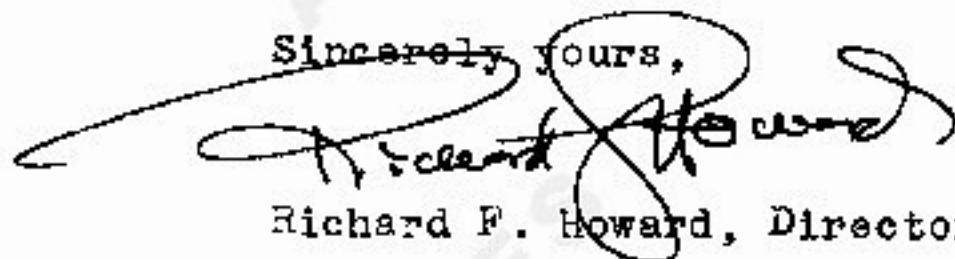
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Mr. Charles Alan
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mr. Alan:

Thank you for your letter of the 17th and your generosity in securing the loan of Levine's "THE HUMANIST". I am sure you are correct in that it will enhance the exhibition considerably.

Sincerely yours,



Richard F. Howard, Director

rfh:mea

Mrs. Edith Halpert

-2-

some help to you if we can release the other pictures. Will you, therefore, for the moment reserve only "Chinatown" and "Columbus Castles?" This is progress isn't it?

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

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COPY:

1953 BOSTON ART FESTIVAL

38 NEWBURY STREET • BOSTON 16 • COMMONWEALTH 6-4780

April 25, 1953

Mr. Ben Shahn
Roosevelt
New Jersey

Dear Mr. Shahn:

I happened to read in the paper this morning that you were at Smith College yesterday, April 24, which led me to believe that I had somehow misinformed you as to the date of the Boston Art Festival jury meeting which is Tuesday, May 26.

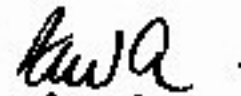
In view of this I am taking the liberty of asking again if you could possibly do us the honor of serving on our jury. It would really mean a great deal to our committee and the artists of New England if you would sacrifice your time to this task.

It is the sincere hope and aim of the Festival Committee that this annual exhibition held in the charming setting of the Boston Public Garden under the auspices of the municipal government and a committee of its citizens will become in the near future one of the most important cultural events in the country. Our entire emphasis will always be placed on the quality of the performance, both in art and music.

Of course, all expenses will be paid by the committee and arrangements will be made for your stay here both the night of the 25th and 26th if you so desire.

With every sincere wish that you can accept and thanks for your consideration, I am

Sincerely yours,



Nelson W. Aldrich
General Chairman

cc: c/o Downtown Gallery
nwa/gh

Honorary Chairman
MAYOR JOHN B. HYNES

General Chairman
NELSON W. ALDRICH

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H O N O R A R Y C O M M I T T E E

William T. Aldrich
John W. Ames, Jr.
Mrs. O. Kelly Anderson
J. William Belanger
Robert E. Bellows
Pietro Belluschi
Daniel Bloomfield
Mrs. Elsie M. Boyle
Erwin D. Canham
Morris Carter

Robert Choate
William G. Constable
Charles A. Coyle
Most Rev. Richard J. Cushing
Andrew Dazzi
George H. Edgell
Arthur Fiedler
F. Murray Forbes, Jr.
Donald McKay Frost
Dennis C. Haley

George Hansen
Miss Frances deB. Henderson
John Hill
Ernest Henderson
Cal. Paul Hines
H. D. Hodgkinson
Dean Joseph Hudnut
Frank R. Kelley
Eugene F. Kennedy, Jr.
Rabbi Abraham J. Klausner

Charles L. Kuhn
Ralph Lowell
Dr. Albert S. Murphey
Re. Rev. Norman B. Nash
Thomas Pappas
Miss Amelia Peabody
Mrs. Charles B. Perkins
James S. Plaut
Paul T. Rothwell
Paul J. Sachs

Paul Schaye
Carl N. Schmalz
Casimir F. Shea
Glenwood J. Sherrard
Thomas F. Sullivan
Davis Taylor
Griswold Tyng
Edward A. Weeks
Lawrence F. Whittemore

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-2-

If you prefer to remain anonymous in this matter yourself, please let me know.

With best personal regards.

Sincerely,

Burton Cumming
Director



RICHARD L. MILLS *S* Books & Prints

415 TEMPLE STREET, NEW HAVEN 10, CONNECTICUT

PHONE 6-6184

28 April 1953

Dear Mrs. Halpert:

We should appreciate very much having a decision from either you or Mrs. Webb concerning the statue of AMERICA you have had under consideration.

Enclosed is a proof of an early 19th century copper-plate. It was found among some material belonging to Doolittle. Because the lettering is reversed, I suspect that it was an exercise rather than a finished job, but you will readily see the resemblance of the two Americas.

With best wishes,

Sincerely,

Richard L. Mills
Bookseller

Mrs. Edith G. Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N Y

rlm:d
enc

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WHITNEY MUSEUM OF AMERICAN ART

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10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770

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LLOYD GOODRICH, *Associate Director*



JOHN I. H. BAUR, *Curator*

ROSALIND IRVINE, *Associate Curator*

MARGARET MCKELLAR, *Executive Secretary*

April 22, 1953

Mrs. Edith G. Halpert, *Director*
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

This is to confirm what I told you at the meeting called to discuss the Exhibition Pool. Our Museum will do everything possible to participate in the Pool by contributing works from the collection as long-term loans and by furnishing photographs of available material when we cannot spare the actual objects for inspection, but could give the dates when these works would be free for loans. At the beginning of each exhibition season we know how much and when our own collection will be on view. We have always tried to accede to requests for loans whenever our collection is not on exhibition in the Museum, and will continue this policy through the offices of the Pool if you would care to have us do so.

A photographic index of works from all sources of contemporary American art that definitely are available for loans at certain times seems to be a more practicable solution than a photographic record of all contemporary art of all nationalities in private and public collections in the United States. This would be a large and costly undertaking which might be better considered as a separate project.

With all good wishes for the successful establishment of the Pool,

Yours sincerely,

Hermon More, *Director*

HM:m

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410 South Mandelle Hall
Mount Holyoke College
South Hadley, Massachusetts
April 28, 1953

Miss Georgia O'Keeffe
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss O'Keeffe:

The Class of 1953 of Mount Holyoke College is preparing to leave a graduation gift to the college. The sum available for the gift is five hundred dollars. As chairman of the committee, I would like to inquire if a painting done by you might be purchased at that price. The class has not yet decided if the gift should be a painting, but would like to know what might be obtainable before the decision is made.

The gift is to be given to the college in memorium of two of our classmates, one of whom was concentrating in art, the other in American culture. We therefore are very interested in your works as they embody the interests of both of our classmates and would be a gift the college would truly enjoy.

If it is possible for the class to obtain a painting, I would appreciate hearing from you as soon as possible in order that I may notify the class.

Sincerely yours,

Doris Drummond
Chairman, Class Gift Committee

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ALBION COLLEGE
DEPARTMENT OF ART
ALBION — MICHIGAN

25 APR 53

Dear Mrs Halpert -
Does Hanson have prints?
Do you handle them?
Would a Ben Shaker show
of 50's, 15 w.c's & dgs. be available
next year - if we had him here to
lecture?

Sincerely
Vernon L. Bobbitt
Clem.

April 29th, 1955.

Mr. Thomas A. Gaglione,
The Mayo Hill Galleries, Inc.,
Wellfleet on Cape Cod, Mass.

Dear Tom:

So you don't love me any more - by-passing New York en route to Boston. You have a lot to make up for this oversight. How does it feel to be back in civilization? Wearing off your tan?

For your information, Norton has paid for the O'Keeffe, and I am now enclosing the two bills for the Zorach and the small O'Keeffe. You may deduct the credit we sent you when you are ready to pay a bill. I am not rushing you. This is just for the records.

How soon do you need a photograph for House and Garden? Don't you think it would be best for you to make your own selection when you are here? There are several beautiful small sculptures of figures in the kitten price category, or a little higher, which are very photogenic, and I prefer to let you make your own choice.

I am dying to see you and hear all the Florida gossip, how you feel about the venture, etc.

Sincerely yours,

EGH:l

P.S. I am returning the correspondence as you requested.

THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1814 LATIMER STREET
PHILADELPHIA 3

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29 April 1953

PENNYPACKER 5-6090

Downtown Gallery
32 East 51st Street
New York City 22, NY

Dear Sirs:

Will you please send us as soon as possible an impression of Ben Shahn's print "Silent Music". We would appreciate your rushing this order as the purchaser wishes to send it away as a gift.

We understand that the price of this print is \$25. and that you will allow us a discount of 25 %.

Thanking you,

Sincerely yours,

Bertha von Moschzisker
Bertha von Moschzisker
Director

BvM:D

25
25%
1.67

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April 29th, 1958.

Mr. Samuel M. Green, Director,
Davison Art Center,
Wesleyan University,
Middletown, Connecticut.

Dear Mr. Green:

You are right. The agreeable young man is John Marin, Jr.,
the son of the painter.

The three paintings you selected will be available for you
on Tuesday, May 12th. So that you may place the insurance
in advance, I am enclosing a list with the valuations.

Mr. Marin does not seem to recall the fourth picture you
have in mind. Perhaps when you come in on Tuesday you
can select this specific example which can be added to the
list at that time.

Sincerely yours,

EGH:1

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April 24, 1958

Mr. Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

Did you receive the large batch of photographs and cuts? These were on hand and I sent them to you as promptly as I could. I am now enclosing the only Williamsburg catalogue in my possession, and want a guarantee from you that you will return it intact, as I want to keep this as a permanent record.

What are you planning about coming in? As I wrote you previously, the selection will have to be made at the warehouse one afternoon and the pick up can be arranged for the next morning, together with the things from the gallery. Until you decide on the former selection, I cannot get started on the latter. Please give me at least two days notice so that I can make the necessary arrangements.

I suppose Dave told you that four pictures were sold to date, and also, what is more important, that the show looks very handsome. I certainly hope that you and the Cowans will see it.

Incidentally, what is the latest dirt on the Gersten-Brewster deal. Mama is chafing at the bit.

Sincerely yours

RElla

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 24, 1958

Mrs. Cyrus McCormick
10 Grace Square
New York, N. Y.

Dear Mrs. McCormick:

I am enclosing another reminder of the balance on our books in the hope that you can straighten this out before you leave for your new home in Wellfleet.

My best regards.

Sincerely yours

EGH:1

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April 20th, 1953.

Mr. John Watson,
Journal-American,
220 South Street,
New York, 15, New York.

Dear Mr. Watson:

The biographical notes on William Zorach are enclosed, together with a photograph of the torso now on exhibition at the Museum of Modern Art.

It might be of interest to you that the Metropolitan Museum purchased this year the monumental sculpture by Zorach entitled "Mother and Child" carved in Tennessee marble. As you will note from the biographical data, he is represented in major museums and in the most important private collections.

Zorach's home address is: 276 Hicks Street, Brooklyn. His studio is connected with his living quarters. He can be reached at: Main 4-7793.

Sincerely yours,

EGH:l

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

JOHN O'CONNOR, JR.
ASSOCIATE DIRECTOR

April 30, 1953

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Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter about the Dove. We, too, had seen the date as you read it, but since its donor had believed it to be thirty years older, we preferred to have your judgment. Thanks so much.

Sincerely yours,

Gordon

W:LD

Director